



# Workshop Objectives

The workshop will focus on how to improve your students' ability to:

- appreciate how language, form, features and structure shape meaning
- appreciate how to compose imaginative responses that engage an audience.



# Composing – NSW BOS

- *‘the shaping and arrangement of textual elements to explore and express ideas, emotions and values*
- *the processes of imagining, drafting, appraising, reflecting and refining*
- *knowledge understanding and use of the language forms, features and structures of texts.’*



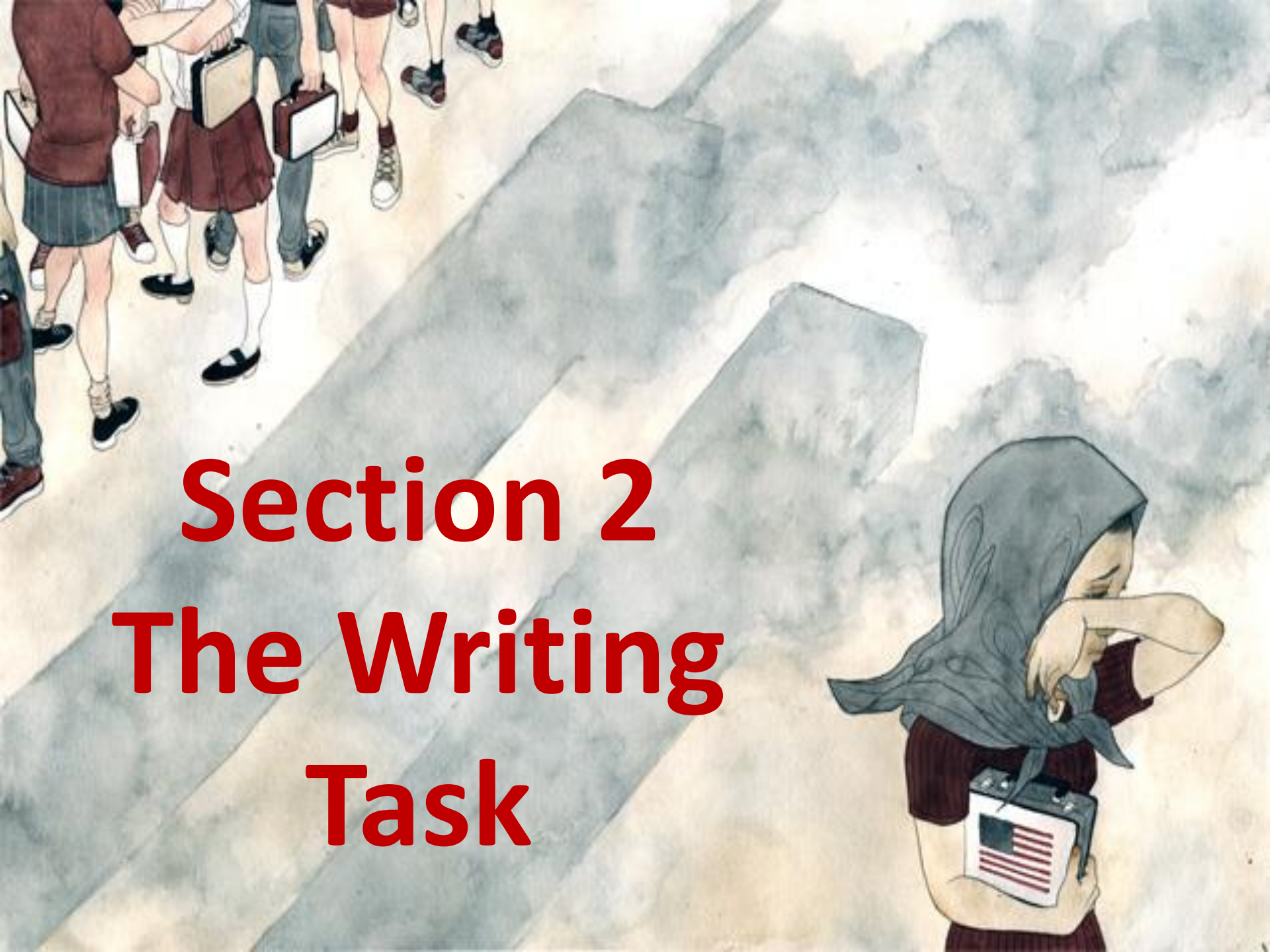
# BOS Outcomes

- 3. A student develops language relevant to the study of English.
- 7. A student **adapts and synthesises** a range of textual features to explore and communicate information, ideas and values, for a variety of purposes, audiences and contexts.
- 8. A student articulates and **represents own ideas** in critical, interpretive and imaginative texts from a range of perspectives.
- 11. A student draws upon the imagination to **transform experience** and ideas into text demonstrating **control of language**.

# Creative Writing

- **Confidence:** Having the ideas and getting started
- **Inspiration:** Images, models, rich texts and exemplars
- **Planning:** Graphic organisers to shape the ideas
- **Ideas:** Concepts that underpin the imaginative response
- **Craft to artistry:** The writing process
- **Collaboration and Reflection:** Peer and self-evaluation and critical reflection



An illustration in a watercolor style. In the upper left, a group of people, mostly women in skirts and blouses, are walking away from the viewer. In the lower right, a woman wearing a grey headscarf and a dark red top is walking towards the viewer. She is holding a clipboard with an American flag on it and has her hand to her face in a thoughtful or distressed pose. The background is a mix of grey and yellowish tones, suggesting an outdoor setting.

# **Section 2**

# **The Writing**

# **Task**



# Marking Rubric

- express **understanding** of belonging in the context of their studies
- organise, develop and express **ideas** using language appropriate to audience, **purpose** and context

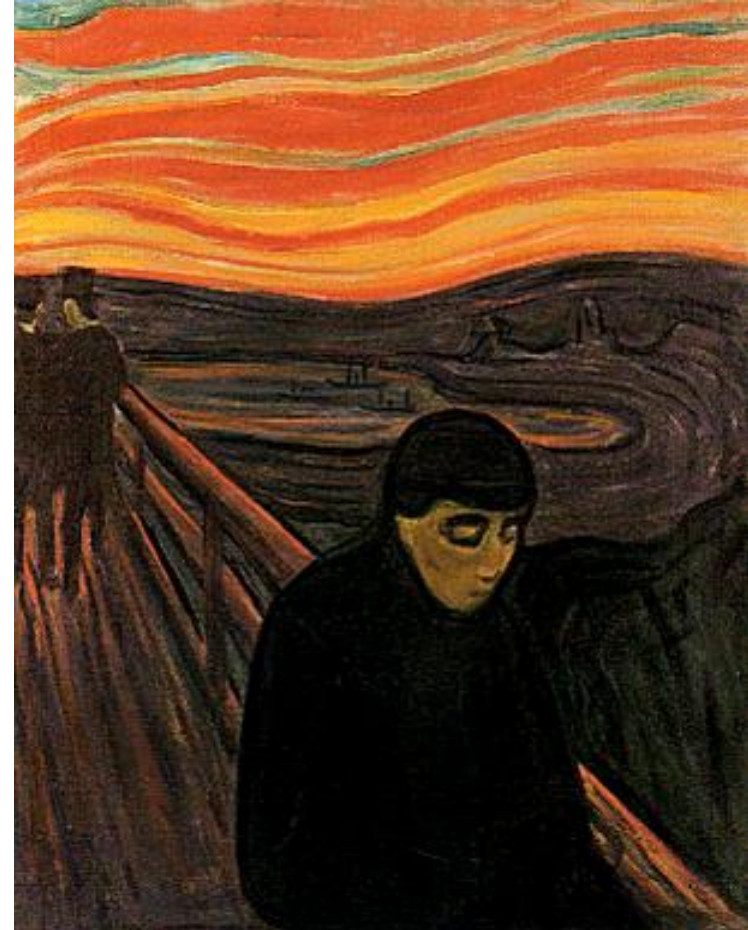
A close-up photograph of a hand holding a blue pen, poised to write on a spiral-bound notebook. The notebook is open, showing lined pages. The background is slightly blurred, focusing attention on the hand and the pen.

# Marking Centre Feedback

*“...demonstrated structural complexity, **cohesion**, the use of an authentic, sustained and engaging **voice** and took advantage of the opportunity the question presented to showcase **originality** and **perceptiveness**. The **mechanics** of language, punctuation, sentence structure and paragraphing were applied **skillfully** in these responses”*

# Rich texts

- 'Love and Honour' - Nam Le
- *Five Bells* – Gail Jones
- *Catcher in the Rye*
- *Jasper Jones* – Craig Silvey
- *The Turning* – Tim Winton
- *The White Tiger* – Aravind Adiga
- *The Penelopiad* – Margaret Atwood
- *Rainbow Troops* – Andrea Hirata
- [YouTube clips](#) & [Tropfest](#)
- ['Vincent'](#) – Don MacLean
- Australian Screen: film clips:  
<http://aso.gov.au/titles/alpha/A/>





# Over to You...

- Share rich texts that you use to inspire students to write

# Art of Writing

- Writing is a craft that can be learned and transformed to become artistry!
- Explicitly focus on the craft and artistry!



# Artistry

- **Mechanics:**

- Syntax: varying length and beginnings
- Lexical density
- Imagery: figurative devices
- Sound: the vowels and consonants, and syntax
  - euphony, discordance, disruption
- Verbs not adjectivous



# Colour the Writing

- **Synaesthesia:**
  - Colour is attributed to sounds, odor to colours, sound to odours, etc
  - Bruno Schulz's *Street of the Crocodiles*: 'Adela would plunge the rooms into semidarkness by drawing down the linen blinds. All colors immediately fell an octave lower the room filled with shadows, as if it had sunk to the bottom of the sea and the light was reflected in mirrors of green water.'



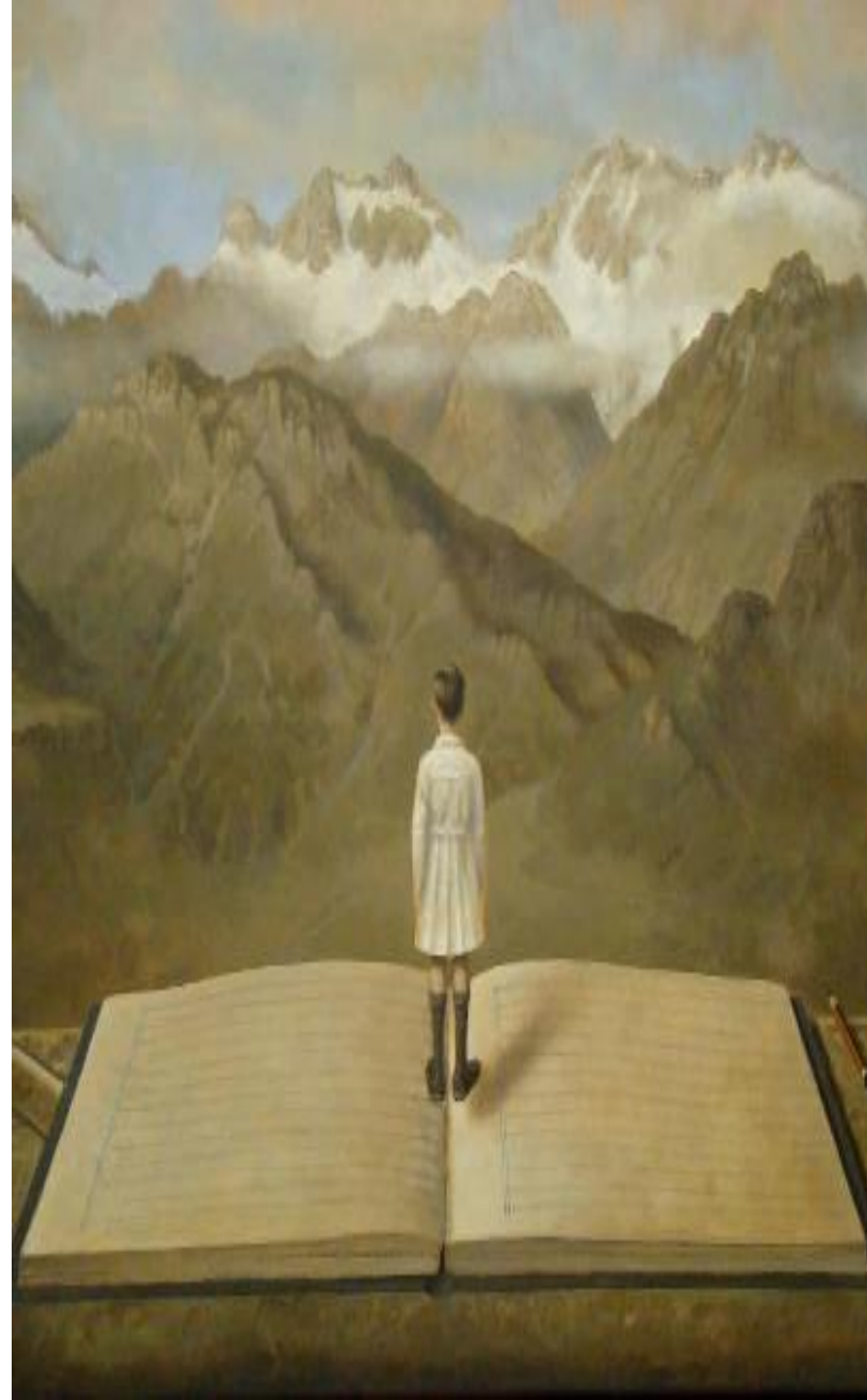
# Structure & Syntax

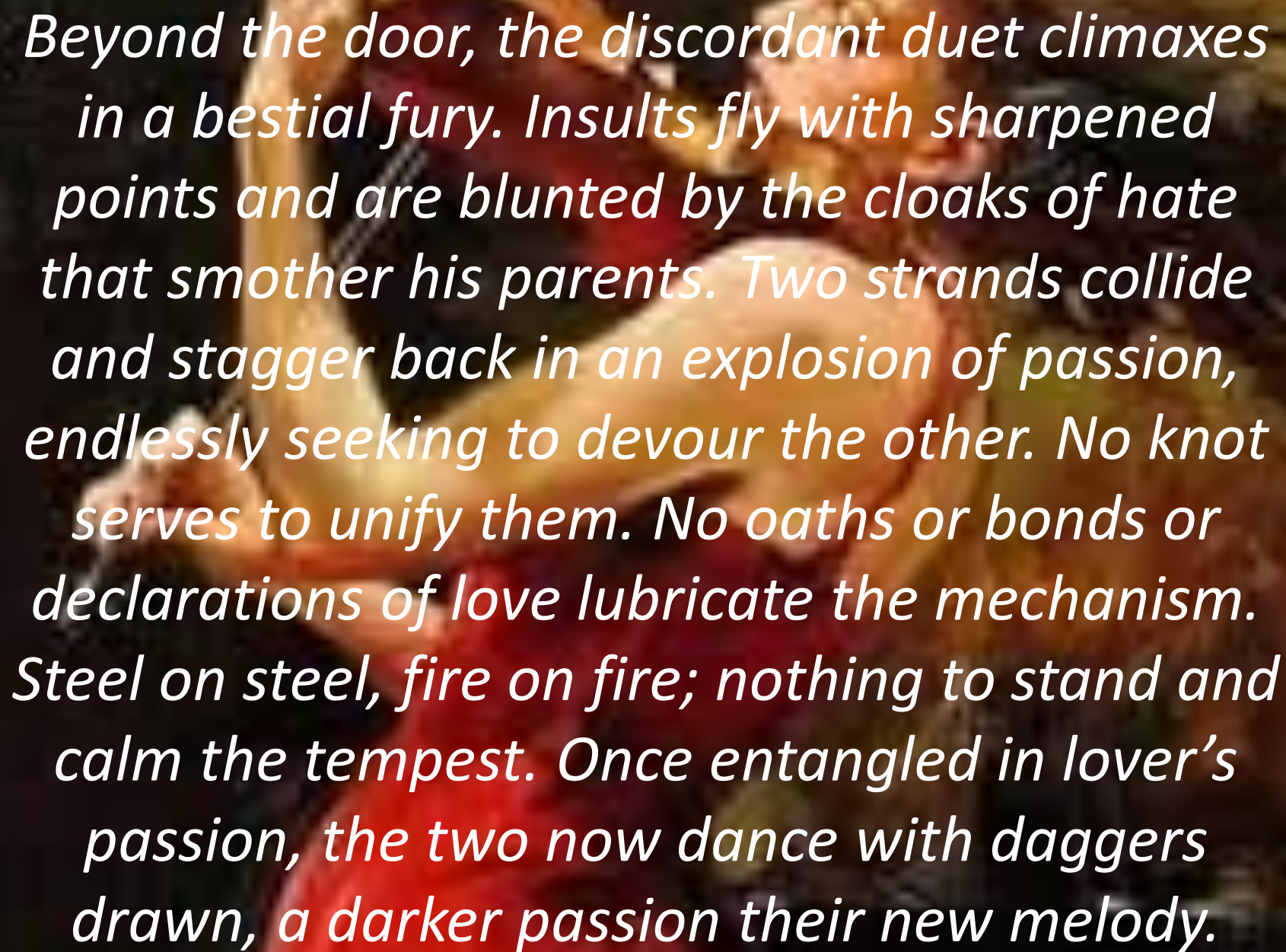
## Paragraphing:

- Deliberately drives the pace, topic sentences, varying paragraph length such as a single sentence paragraph

## Sentences:

- Lexical density and variety of beginnings and length, such as: complex, simple, compound, exclamatory and declarative sentences





*Beyond the door, the discordant duet climaxes in a bestial fury. Insults fly with sharpened points and are blunted by the cloaks of hate that smother his parents. Two strands collide and stagger back in an explosion of passion, endlessly seeking to devour the other. No knot serves to unify them. No oaths or bonds or declarations of love lubricate the mechanism. Steel on steel, fire on fire; nothing to stand and calm the tempest. Once entangled in lover's passion, the two now dance with daggers drawn, a darker passion their new melody.*



# Strategies

- Compose a 12-word story, a haiku or a 50-word recollection of a memory. When students compress and refine language they begin to appreciate the beauty and power of words. Take away the vowel 'a' or 'e' to make the writing more challenging.
- To add tension and contrast focus on plosive and fricative consonants, and long and short vowel sounds.
- Focus on the power of verbs.
- Get them to read their writing aloud or record their writing and listen to the sound of the words so that they hear the clunks and the moments of euphony.



- The art of the first and last lines!
- The details
- Verbal cinema: They could open their response with an extreme close-up and then draw back to a medium shot, and so on.





# Artistry

## Voice:

- Writing from experience
- Conviction
- Word choice
- Look into the mirror  
*'Life, like a dome of  
many-colored glass,  
Stains the white  
radiance of eternity'*  
(Percy Bysshe Shelley  
'Adonais').



# Strategies

- Memories – a window in to the past
- The story behind what is broken or missing from an object.
- A significant person
- Photographs
- A talisman
- Places

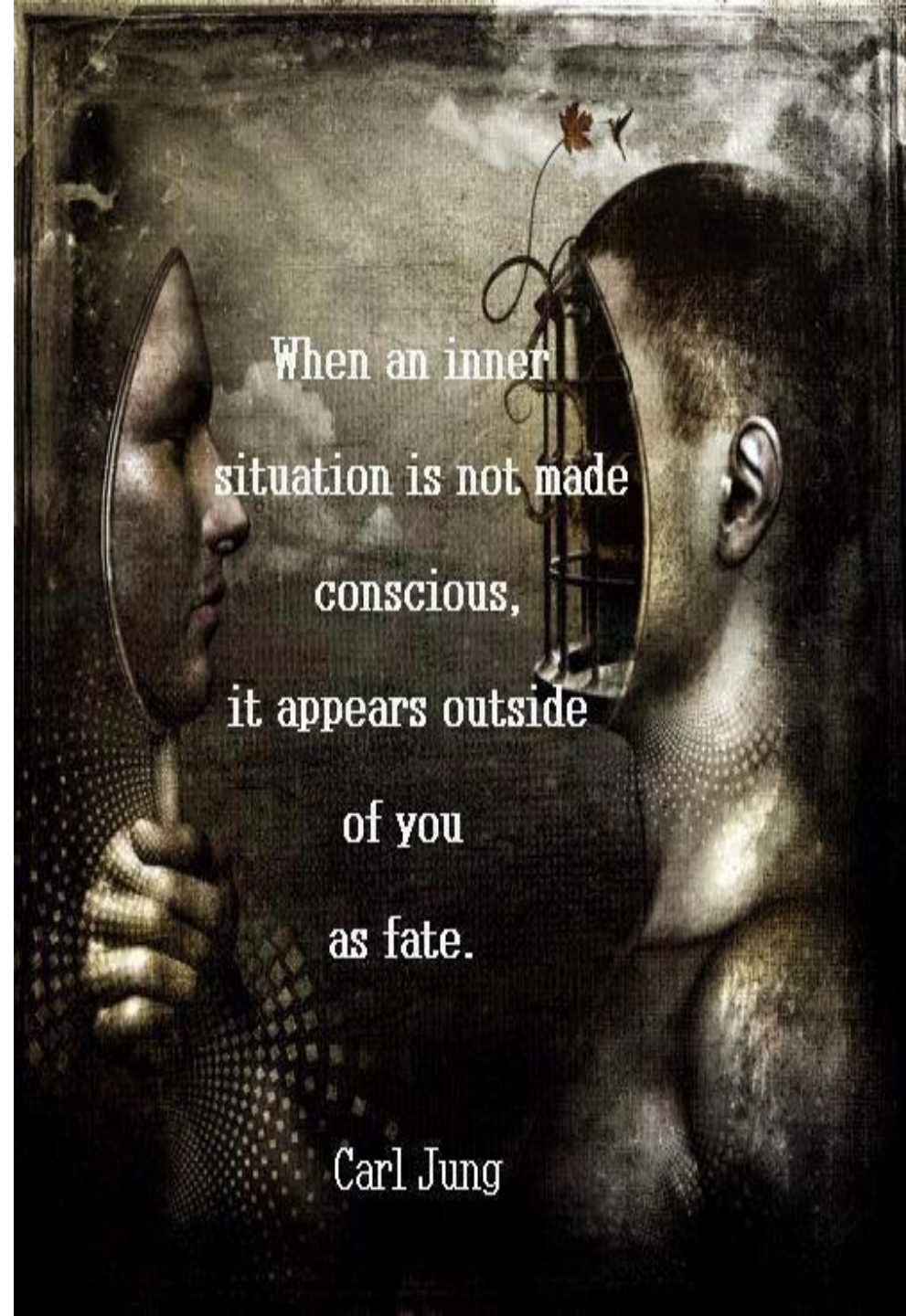


*'He starts to play. I gaze in fascination at his perfectly curved fingers and the flowing movements of his arms. His hands glide effortlessly over the keyboard whilst his core sways to and fro with the tempo of the music. The increasing dynamic stature, chromatic dissonances and the unresolved chord progressions – typical of my grandfather's naturalistic compositional style – lure me into the music. I am struck by the sheer dynamism of his posture; his entire self is devoted to the release of passion through the weaving of his beautiful melodies, working to achieve a work of absolute perfection far surpassing Chopin's Etude. Notes on a page are being transformed into passions and emotions. The fire crackles with nervous excitement.'*

# Artistry

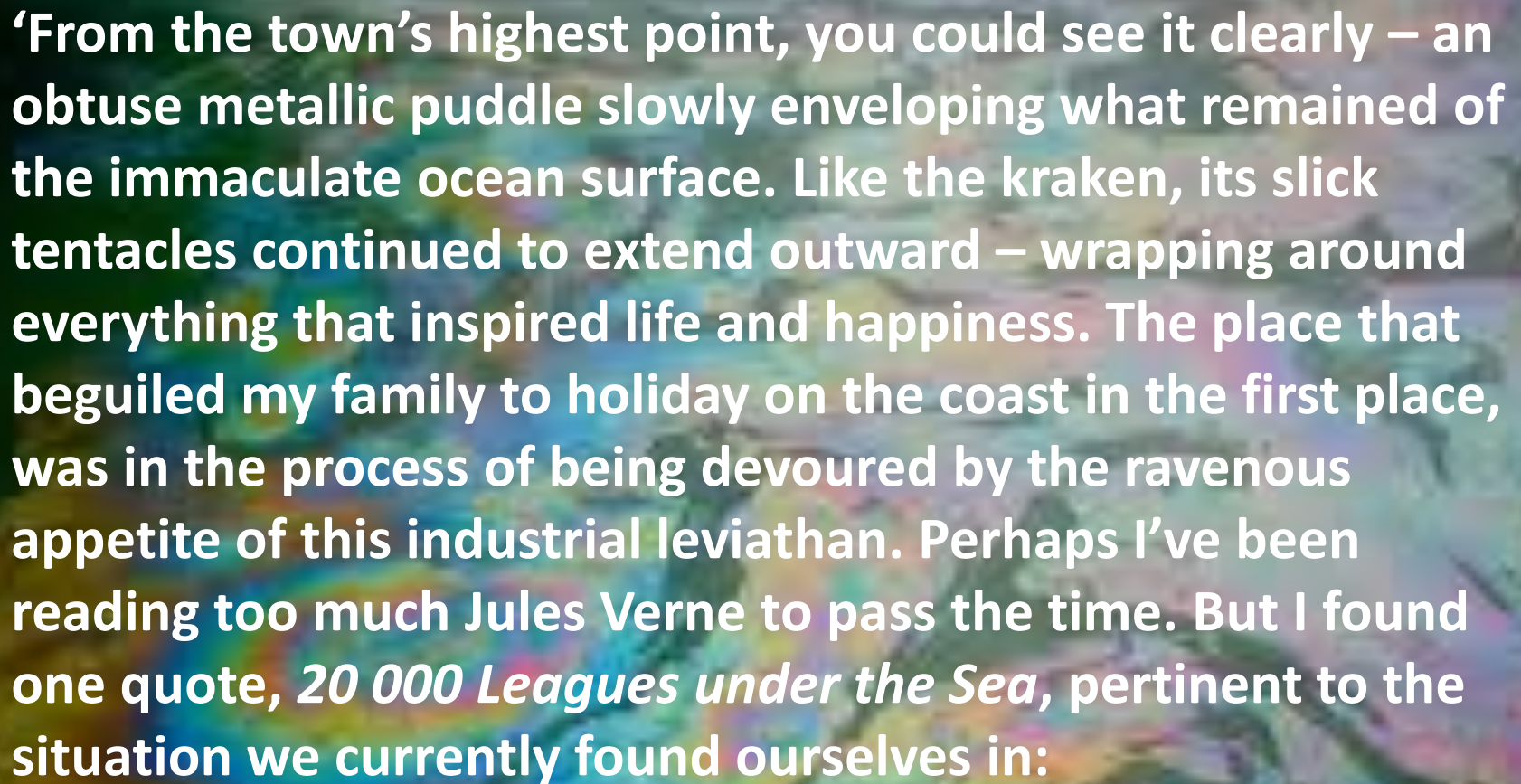
## Structure and form:

- Cyclical
- Elliptical
- Flash back
- A fragment
- Intertextuality
- **Subtlety:**
  - Tension
  - Ambivalence
  - Pathetic fallacy



When an inner  
situation is not made  
conscious,  
it appears outside  
of you  
as fate.

Carl Jung



‘From the town’s highest point, you could see it clearly – an obtuse metallic puddle slowly enveloping what remained of the immaculate ocean surface. Like the kraken, its slick tentacles continued to extend outward – wrapping around everything that inspired life and happiness. The place that beguiled my family to holiday on the coast in the first place, was in the process of being devoured by the ravenous appetite of this industrial leviathan. Perhaps I’ve been reading too much Jules Verne to pass the time. But I found one quote, *20 000 Leagues under the Sea*, pertinent to the situation we currently found ourselves in:

*The sea is everything. . . Its breath is pure and healthy. It is an immense desert, where man is never lonely, for he feels life stirring on all sides.*

Vernes would be rolling in his grave.’



# Over to You...

- Compose a 12-word story about a place that is memorable.
- Share three strategies that you use to enrich the imaginative writing skills of your students.

# Place

**Place:** *'Any landscape is composed not only of what lies before our eyes but what lies within our heads'*

D.W. Meinig.

- Nexus of our existence
- Sensory experience



# Place

- Eye for details
- Synaesthesia:  
colour, sound,  
smell...
- Imagery
- Rich texts
- Pathetic fallacy

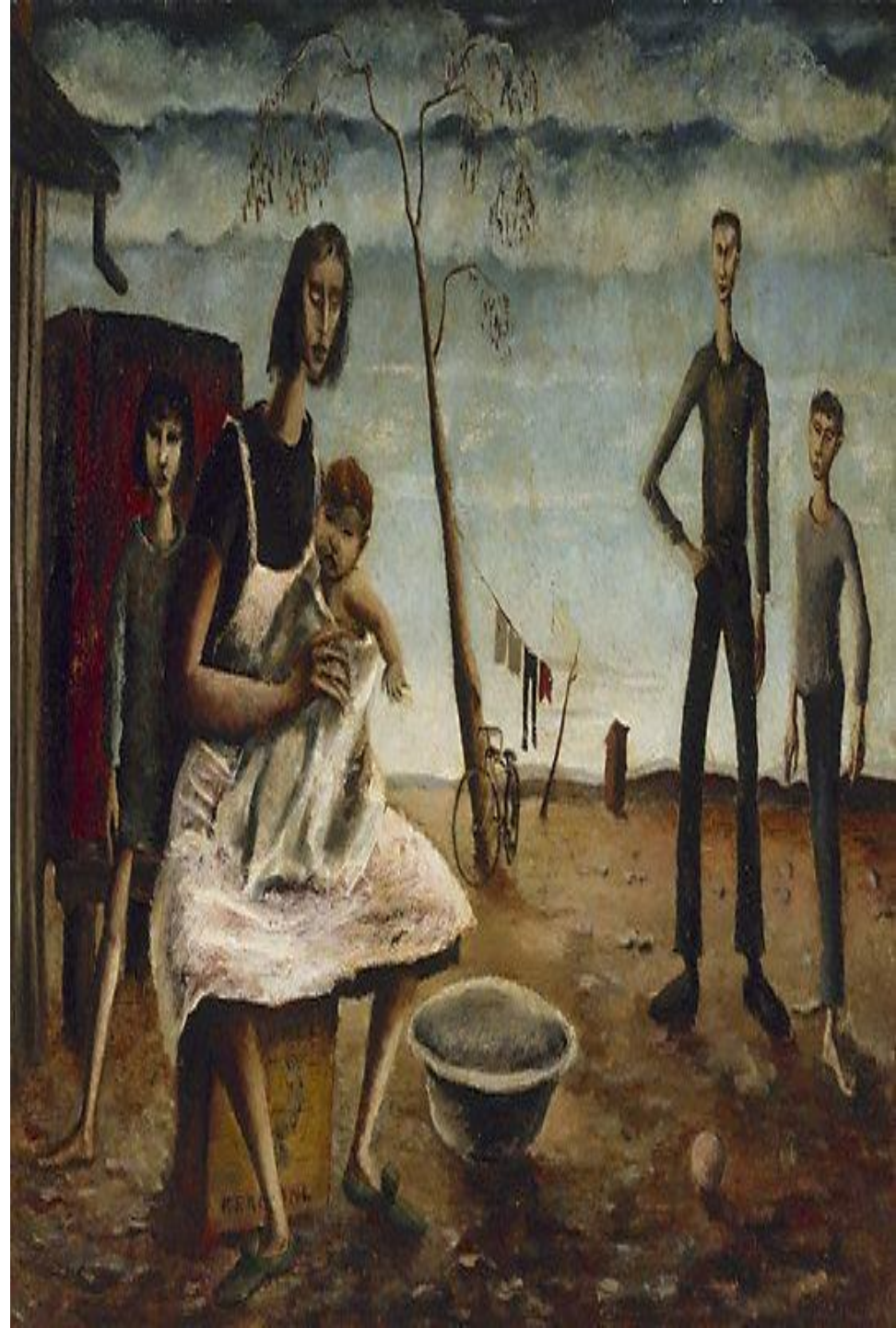


*'... all I saw was a man coming toward me in a ridiculously oversized jacket, rubbing his black-sooted hands, stepping through the smoke with its flecks and flame-tinged eddies, who had destroyed himself, yet again, in my name. The river was behind him. The wind was full of acid. In the slow float of light I looked away, down at the river. On the brink of freezing, it gleamed in large, bulging blisters. The water, where it still moved, was black and braided. And it occurred to me then how it took hours, sometimes days, for the surface of a river to freeze over—to hold in its skin a perfect and crystalline world—and how that world could be shattered by a small stone dropped like a single syllable.'* ***The Boat – Nam Le***



# Characterisation

- Idiosyncrasies
- Complexity
- Perspectives and values
- Back story
- How they move and act in the setting
- Dialogue and voice
- Relationships
- Actions and consequences

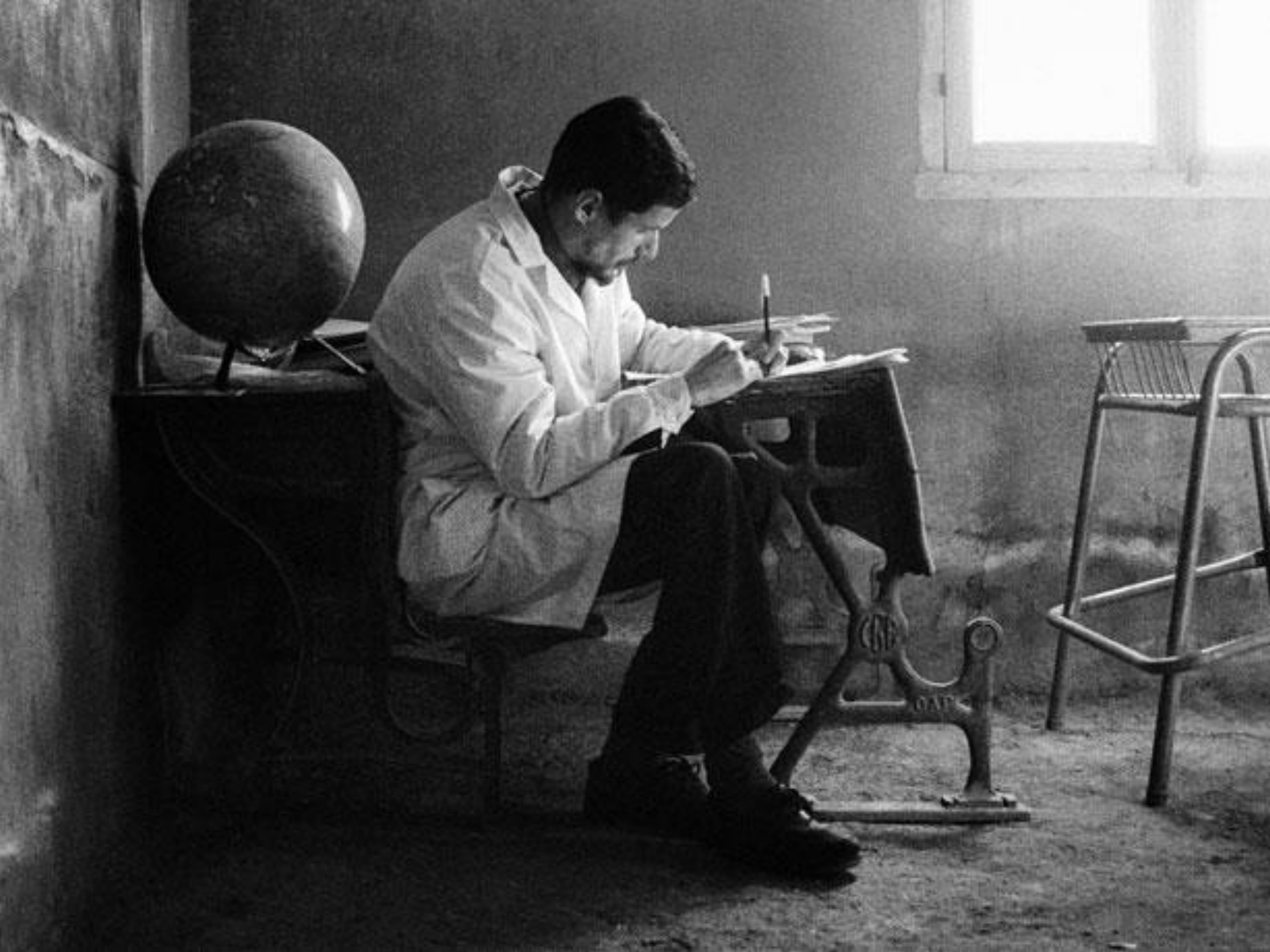


# Characterisation

- Rich texts
- Archibald portraits - <http://www.artgallery.nsw.gov.au/prizes/archibald/>
- Images from the net: [http://travel.nationalgeographic.com.au/travel/your-faces-of-the-world-photos/#/mursi-man-ethiopia\\_39901\\_600x450.jpg](http://travel.nationalgeographic.com.au/travel/your-faces-of-the-world-photos/#/mursi-man-ethiopia_39901_600x450.jpg)
- Dialogue – Hot seating
- Penetration of inner life









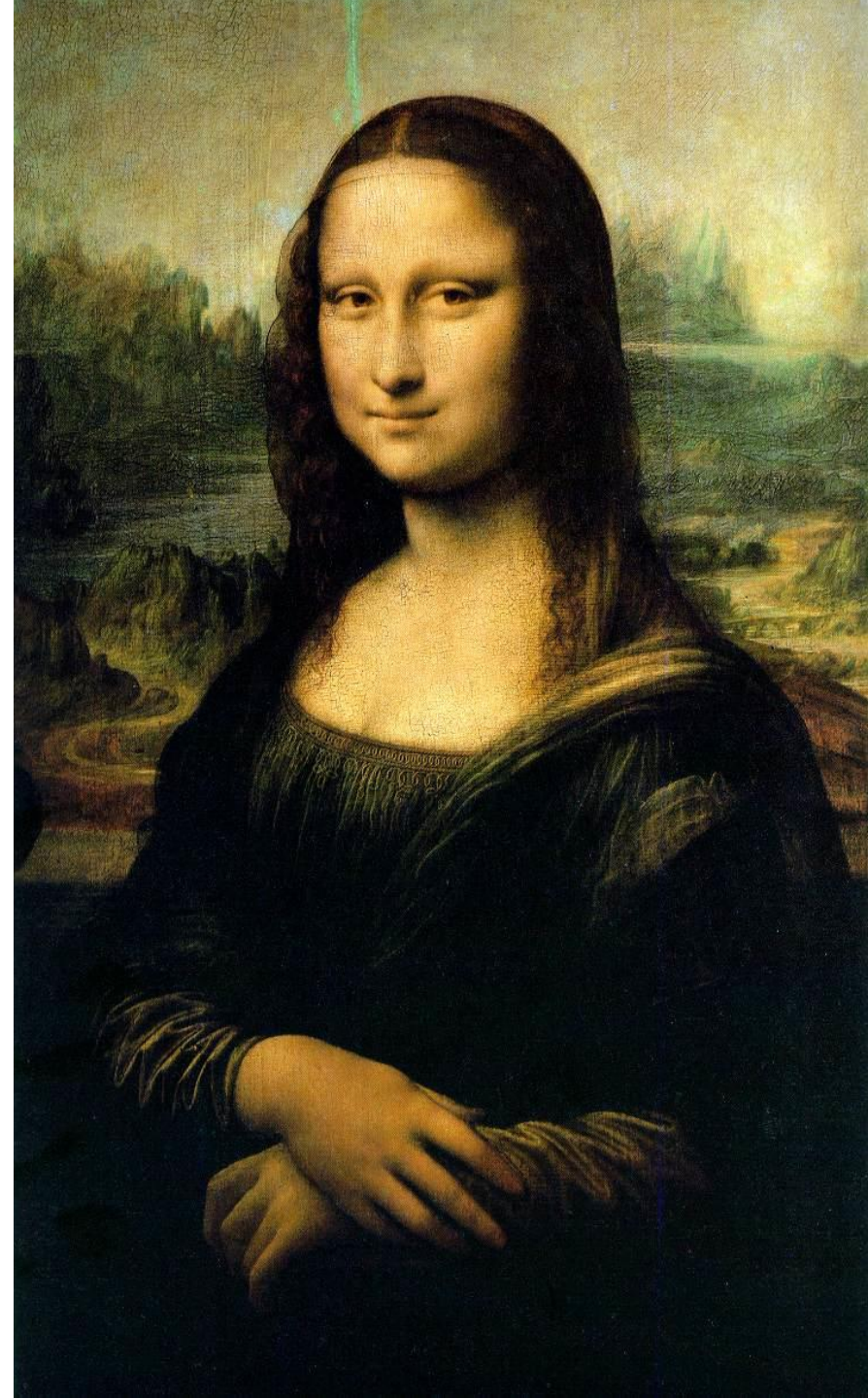






# Ideas

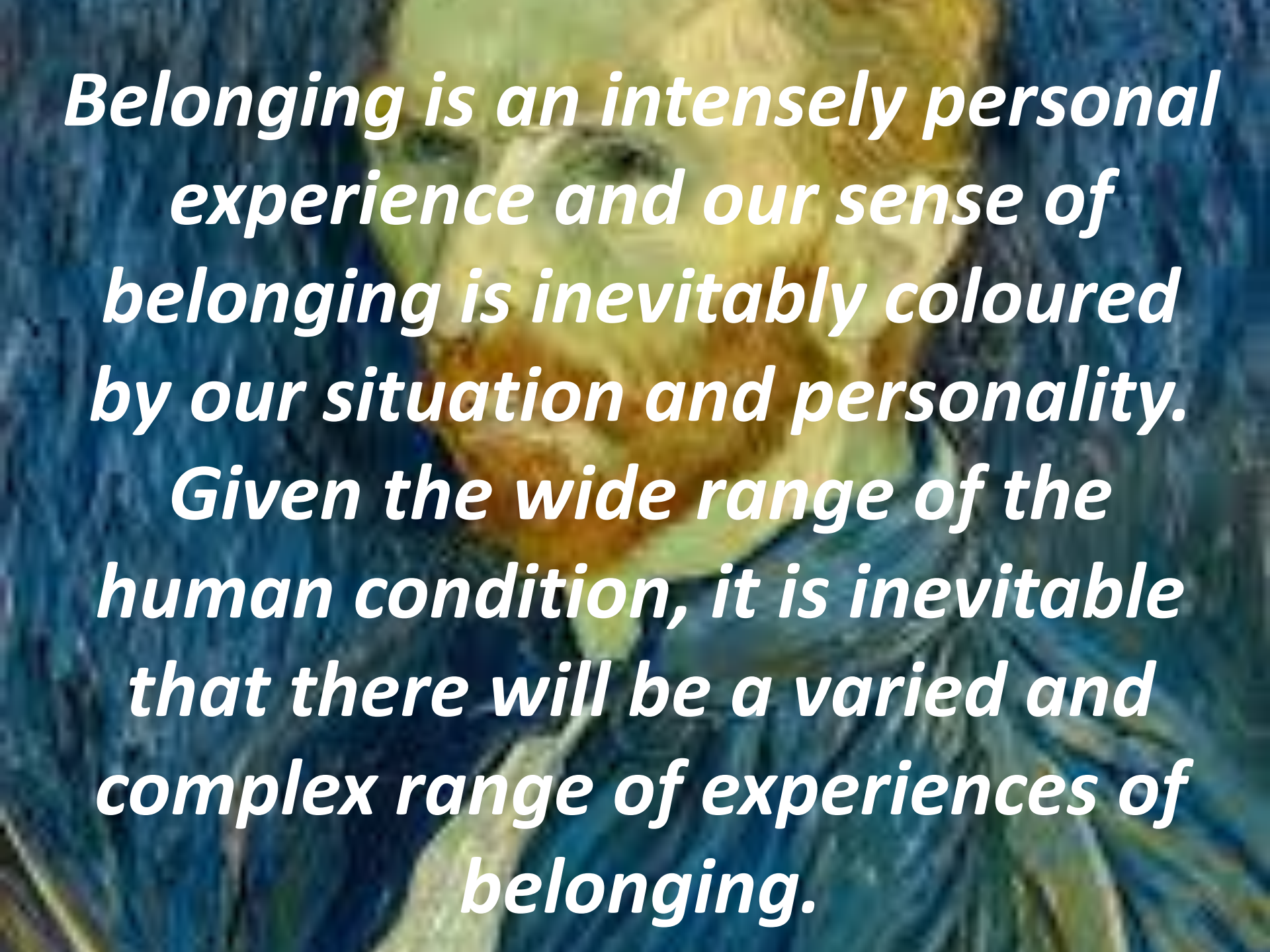
- Ontological connection between belonging and identity.
- Who and what we are and the places we inhabit are mutually disclosing and mutually defining. People are involved fundamentally in the constitution of place, and places are involved fundamentally in the construction of persons.
- Both our identity and our belonging relate to our social, historical and environmental context.



The background of the slide is an abstract, colorful composition. It features a central, bright red and orange circular shape that resembles a lens flare or a stylized sun. This central element is surrounded by swirling, ethereal patterns in shades of yellow, green, and blue. Overlaid on these patterns are faint, stylized musical notes and staff lines, suggesting a connection to music or art. The overall effect is one of dynamic energy and creative expression.

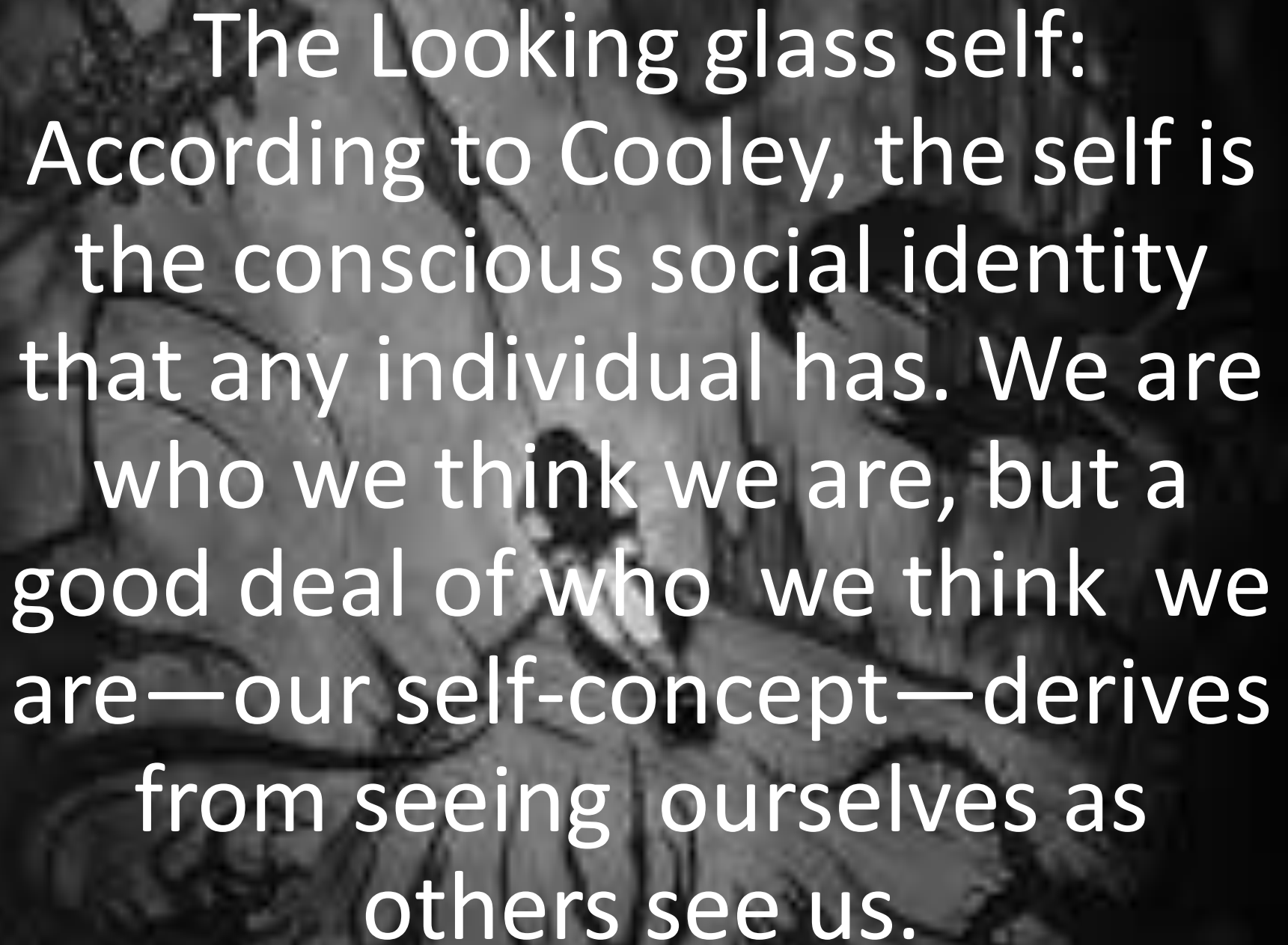
# The Rubric

- **Perceptions** and ideas of belonging, or of not belonging, vary.
- These perceptions are shaped within personal, cultural, historical and social **contexts**.
- A sense of belonging can emerge from the connections made with **people, places, groups, communities and the larger world**.
- Students may consider aspects of belonging in terms of **experiences and notions of identity, relationships, acceptance and understanding**.



*Belonging is an intensely personal experience and our sense of belonging is inevitably coloured by our situation and personality.*

*Given the wide range of the human condition, it is inevitable that there will be a varied and complex range of experiences of belonging.*



The Looking glass self:  
According to Cooley, the self is  
the conscious social identity  
that any individual has. We are  
who we think we are, but a  
good deal of who we think we  
are—our self-concept—derives  
from seeing ourselves as  
others see us.



*We shall not cease from  
exploration*

*And the end of all our exploring  
Will be to arrive where we  
started*

*And know the place for the first  
time.*

**TS. Eliot – ‘The Waste Land’**



Belonging is  
an  
ambivalent  
notion; a  
dynamic state  
of flux.





# Ideas

The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy act as enablers or impediments.





# Ideas

Belonging comes from within rather than without. To belong is to be. We cannot belong until we understand ourselves.



# Ideas

Place plays a fundamental role in the lives of human beings, it is the nexus of existence. Our physical, psychological and cultural connection to the world we move in impacts on our perception of belonging.



# Ideas

- We spend our lives trying to belong to self, a place and others, not realising that it is our perceptions and attitudes that enable us to belong.
- Belonging may be a fundamental human need but it also a choice.
- An individual's identity and notion of belonging to self and others is forged in relation to familial and cultural connections.





*There's a nothingness on the horizon that watches and waits. Nothing. I turn around and look back at the empty beach. There is no other place I want to be. I see a set coming. Digging deep into the ocean I gain speed and push my way onto the wave. A great force pushes me on and on. A huge rush of adrenalin kicks in as I stand up and fly down the glassy face. For that split second nothing else matters. No thoughts in my mind about school or my future or anything. All that matters is here on this wave. I don't care what will come next...*

# Strategies

- Create a character and a setting and then pack them into the Tardis and allow them to travel to different places and contexts.
- Motifs: Suitcase, hands, rear-vision mirror...
- Writing backwards
- Creative non-fiction – *The 100 year old man who climbed out the window and disappeared*



# Planning

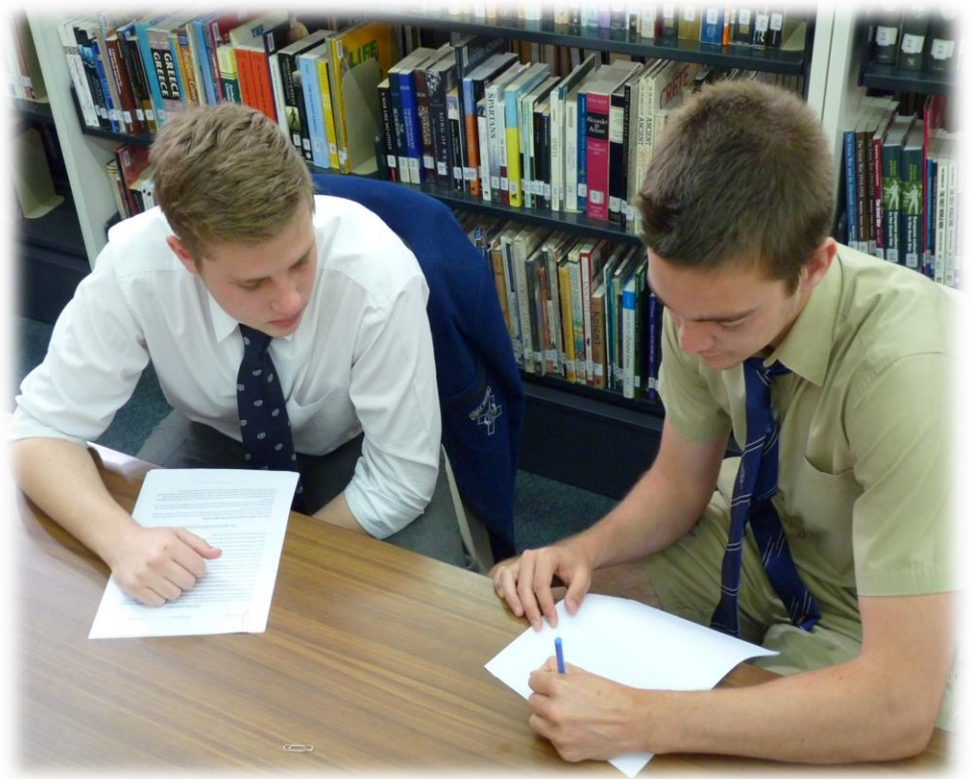
- Graphic organisers
- A word cloud to brainstorm ideas using:
  - **Wordle:**  
<http://www.wordle.net/>
  - **Tagxedo:**  
<http://www.tagxedo.com/>



# Collaboration

*“When students get to see other students’ work it deepens understanding” (Nicol, 2008).*

- Reading circles
- Critical friends
- Paired sharing
- Mock HSC marking





# Over to You...

- Share more approaches to improving student writing
- Questions?